

n.º 10

# Pessoa plural

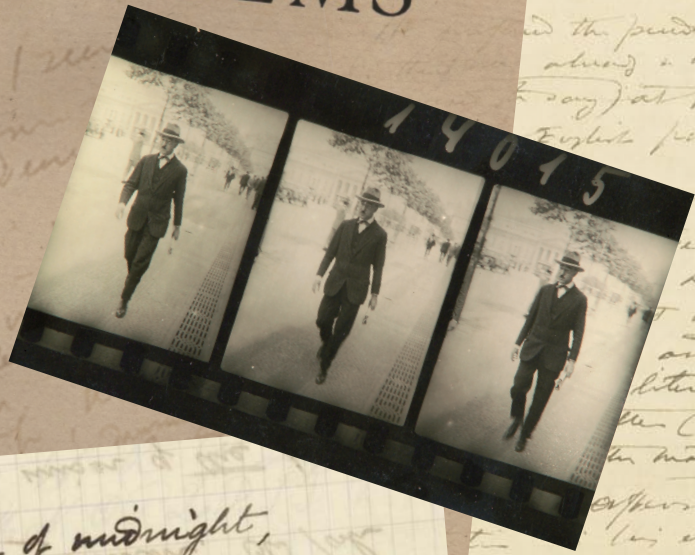
Pessoa Plural

A Journal of Fernando Pessoa Studies

*The Student of Salamanca.*

*Part the First.*

ENGLISH  
POEMS



7-2-15  
How many masks  
Upon our faces  
If for

It was more than the hour of midnight,  
As is told by ancient stories,  
When all in sleep and in silence  
Enwrapped in earth and gloomy  
Then the

Alexander Search.

Alexander Search.

A. Search.

Alexander Search.

mask our soul's  
the unmasking.

GUEST EDITOR

Patricio Ferrari

Onésimo Almeida  
Paulo de Medeiros  
Jeronimo Pizarro

EDITORS-IN-CHIEF

## Special Issue

Inside the Mask:

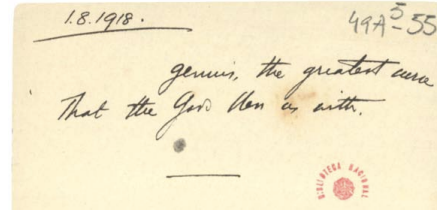
The English Poetry of Fernando Pessoa

issn: 2212-4179

Autographs must have letters post  
Frederico Wyatt  
Frederico Wyatt  
Frederico Wyatt

# Introductory Note

Patricio Ferrari\*



Genius, the greatest curse  
That the Gods bless us with.<sup>1</sup>

In October of 1977 Brown University had the honor to host the first International Symposium on Fernando Pessoa.<sup>2</sup> At that time, referring to Pessoa's English output, Edwin Honig pointed out that much remained to be said about the poet's bilingualism.<sup>3</sup> No one more than George Monteiro has committed himself to

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\* University of Lisbon, Center for Comparative Studies (Postdoctoral Research Fellowship funded by the Fundação para a Ciência e a Tecnologia [the Portuguese national funding agency for science, research, and technology] between 2013-2015). Currently in the MFA program at Brown University.

<sup>1</sup> Fernando Pessoa. Detail from unpublished manuscript dated 1 August 1918 (BNP/E3, 49A<sup>5</sup>-55; see Key to abbreviations). We find the slightly different lines ("Genius the greatest curse | That the gods gave men on earth," p. 184) in Hubert Jennings' selection of poems by Pessoa. The selection of Portuguese and English poems closes the "The Poet with Many Faces," an unpublished study datable from c. 1974 and currently edited by Carlos Pittella. This work is part of the Jennings literary estate, recently donated to Brown University by his son and daughter, Christopher Jennings and Bridget Winstanley. (See <https://repository.library.brown.edu/studio/item/bdr:706076/>). The lines transcribed by Jennings may or may not be a direct transcription of the document reproduced above. During his lifetime, Jennings published two books on Pessoa (actually, two versions of the same book), one in Portuguese and one in English (JENNINGS, 1984 and 1986). Prior to 1974, the most significant contribution to Pessoa studies in English was the selection and translation by Edwin Honig (PESSOA, 1971). For a recent special number on the contribution of Hubert Jennings to Pessoa studies see (PITTELLA, 2016).

<sup>2</sup> The essays of this Symposium were collected in *The Man Who Never Was* (MONTEIRO, 1982). Fernando Pessoa (1888-1935) lived in Durban, South Africa, from February 1896 to August 1905. In August 1901 he returned to Portugal where he remained until September of the following year, embarking once again for Durban. In December 1904 he completed his studies at Durban High School (Form VI). For detailed information regarding his British education see (SEVERINO ([1969/1970] 1983 and JENNINGS, 1984 and 1986).

<sup>3</sup> Poet, translator, critic, and professor of English and Comparative Literature at Brown University from 1957 until his retirement in 1982, Edwin Honig (1919-2011) is responsible for the first US translation of a *Selected Poems of Fernando Pessoa* (PESSOA, 1971). In an interview given to *Fall River*, a Rhode Island newspaper, later quoted in *Diário de Notícias* in 1978, Honig stated: "Para se poder avaliar a universalidade de Pessoa é preciso distinguir o que nele é português, o que nele é bilinguismo, e o que nele é internacional. O bilinguismo de Pessoa está praticamente por estudar."

exploring this largely ignored aspect of one of the greatest Modernist poets. Almost two decades ago, in his ground breaking *Fernando Pessoa and Nineteenth-Century Anglo-American Literature* (MONTEIRO, 2000), he discussed at length the complex web of implications regarding Pessoa's role as a voracious reader and writer of English.

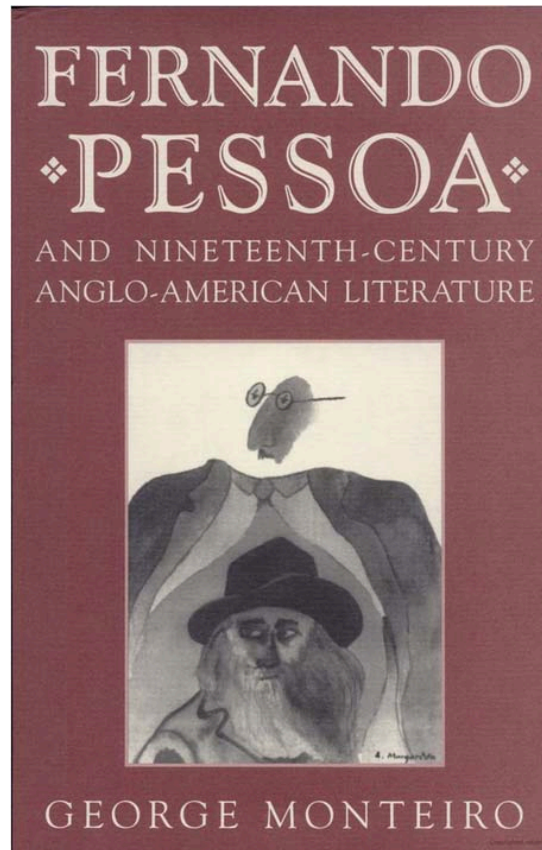


Fig. 2. George Monteiro, *Fernando Pessoa and Nineteenth-Century Anglo-American Literature*, 2000.

The publication of *Inside the Mask: The English Poetry of Fernando Pessoa*, conceived and organized in that same pioneering spirit and coming full-circle almost forty years later, wishes to celebrate George Monteiro<sup>4</sup>—the renaissance scholar, the man—who at the outset of his seminal work stated,

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["In order to assess Pessoa's universality it is necessary to distinguish what in him is Portuguese, what in him is bilingualism, and what in him is international. Pessoa's bilingualism is yet to be studied."] (*Diario de Notícias*, 1978). Among Honig's papers held at The John Hay Library of Brown University figure unpublished material regarding the preparation of the *Selected Poems of Fernando Pessoa* and other writings on the Portuguese poet.

<sup>4</sup> George Monteiro is a critic, translator, poet, Professor Emeritus of English, and of the Department of Portuguese and Brazilian Studies. In 1975 he founded the Department of Portuguese and Brazilian Studies with Onésimo Almeida and Nelson H. Viera. Some of his books on Portuguese subjects are *The Presence of Camões: Influences on the Literature of England, America, and Southern Africa* (1996), *The Presence of Pessoa: English, American, and Southern African Literary Responses* (1998), and

as recognized by Pessoa [...] writers influence other writers and that, by implication, the specific consequences of such influence are worth study [...]. Inquiry of this nature is especially rewarding in the case of Pessoa and nineteenth-century literature written in English, for Pessoa was both bilingual and bicultural.

(MONTEIRO, 2000: 1)

Reading Pessoa's English production alongside the English Romantics (Wordsworth, Keats, Byron), Robert and Elizabeth Barrett Browning, and Edgar Allan Poe, among others, Monteiro did not fail to highlight Pessoa's unparalleled expression of self-othering in comparison to predecessors (e.g., Robert Browning) and contemporaries (e.g., Ezra Pound and W. B. Yeats) (see, among others, RODITTI, 1963: 373 and 385; MONTEIRO, 2000: 58-66 and 157, n. 9; and MCNEILL, 2010: 107-133 [123]).

For this poetic scheme Pessoa coined the literary term "heteronymismo" ["heteronymism"], a concept that was formalized by Pessoa in 1928 (PIZARRO, 2012: 73-98) and that distinguishes Fernando Pessoa's works from that of the main fictional authors other than himself, who came into being around 1914 (Alberto Caeiro, Ricardo Reis, and Álvaro de Campos), each with his own literary and philosophical idiosyncrasies, personal traits (e.g., occupation, calligraphy, and horoscope), languages, diction, and individual practice of poetic meter and poetic rhythm. A recent study counted 136 distinct fictitious authors—with more than 40 of them having an Anglophone background and/or name.<sup>5</sup>

A precocious literary invention without precedent in the history of literature, a unique literary creation that the young Portuguese poet would begin in English—a language he had learned while living outside of Portugal. From an early age, while still a high-school student in the British-governed town of Durban, South Africa, Pessoa began publishing poetry in English under different names. The first English-speaking figure to make it to print was Karl P. Effield, originally

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*Fernando Pessoa and Nineteenth-Century AngloAmerican Literature* (2000). Among his translations from the Portuguese are *In Crete with the Minotaur and other Poems* by Jorge de Sena, *Self-Analysis and Thirty Other Poems* by Fernando Pessoa, *A Man Smiles at Death with Half a Face* by José Rodrigues Miguéis, *Iberian Poems* by Miguel Torga, and *Poems in Absentia* by Pedro da Silveira. Included among his recent books are two works of literary criticism – *Elizabeth Bishop in Brazil and After: A Poetic Career Transformed* (2012) and *As Paixões de Pessoa* (2013) – an anthology (co-edited with Alice R. Clemente), *The Gavea-Brown Book of Portuguese-American Poetry* – and a book of poems, *The Pessoa Chronicles: Poems, 1980-2016* (2016).

<sup>5</sup> See *Eu Sou Uma Antologia: 136 autores fictícios* edited by Jerónimo Pizarro and Patricio Ferrari (PESSOA, [2013] 2016). When not quoting from a first edition I shall provide the year in which the work was first published: ([first publication] publication I use). This will only be done in the first occurrence.

from Boston, Massachusetts.<sup>6</sup> On 11 July 1903 his poem “The Miner’s Song” appeared in *The Natal Mercury*, a weekly newspaper from Durban (PESSOA, 2016: 109-118). Interestingly, Pessoa submitted another poem in this newspaper under the name of Charles Robert Anon, name under which he attempted without success to publish three political sonnets about the Russo-Japanese war of 1904-1905 (PESSOA, 2016: 141).<sup>7</sup>

Since most readers and critics would agree that Pessoa wrote his finest poetry in Portuguese, it is noteworthy that the first book he submitted for publication was *The Mad Fiddler*, a collection of English poems that the London publisher Constable & Company Ltd. turned down in 1917. Although disappointed, he was not deterred from publishing some English works he had written during that decade: *Antinous*, a long poem that celebrates the homoerotic love between Antinous and the Emperor Hadrian, and *35 Sonnets*, inspired by Shakespeare’s sonnet series. Both chapbooks were self-published in Lisbon in 1918. Three years later, in 1921, he published *English Poems I-II*, which included a revised version of *Antinous* and *Inscriptions*, a series of epitaphs likely motivated by his reading of *The Greek Anthology*, translated into English by R. W. Paton and *English Poems III (Epithalamium)*, twenty-one poems infused with explicit scenes of heterosexual love set in Rome). These two slim volumes were published by Olisipo, a commercial agency and publishing house that Pessoa had founded that same year.

Literary fame came posthumously. During his lifetime Pessoa only managed to have one poem published in England. It appeared in *The Athenæum*,<sup>8</sup> a literary magazine published in London (1828-1921) with contributors that included Thomas Hardy, Edmund Gosse, T. S. Eliot, Robert Graves, Aldous Huxley, and Edmund Blunden—all of whom are extant in his private library, a collection largely comprised of English books.<sup>9</sup>

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<sup>6</sup> The origin of Karl P. Effield is likely connected to Edgar Allan Poe; the American writer, editor, and literary critic best known for his tales of mystery and the macabre was born in Boston in 1809. *The Choice Works of Edgar Allan Poe: poems, stories, essays* was among the books Pessoa chose upon winning the Queen Victoria Memorial Prize in 1903. Although the Prize was intended for 1903, it was awarded on 24 February 1904. As a matter of fact, one of the books chosen, JOHNSON (1890), is dated 1904. The other two books chosen were KEATS (1898) and TENNYSON (1902).

<sup>7</sup> For the early English political poetry of Pessoa see the contribution by Carlos Pittella in the present Issue.

<sup>8</sup> In the Index to the publications from January to June 1920 Pessoa’s name is given as “Pessoa, Ferdinand.” This is likely a mistake for his name appears correctly on p. 136. The poem Pessoa published in *The Athenæum* on 30 January 1920 was “Meantime,” entitled “Far Away” in *The Mad Fiddler*. See PESSOA (1999: 25 and 56).

<sup>9</sup> For an introduction and full catalogue of Pessoa’s private library see PIZARRO, FERRARI, and CARDIELLO (2010).

For some time he seems to have entertained the idea of establishing contact with some of these Anglophone authors, poets, scholars, and literary critics. The first two appear in an unpublished list datable to the end of the 1910s.<sup>10</sup>

"Eng[lish] Poems"

Gilbert Murray.  
 Thomas Hardy.  
 Edmund Gosse.  
 Alfred Noyes.  
 Rudyard Kipling.  
 (Edward Carpenter).  
 J. C. Squire ("Mercury").  
 /Cambridge Literary Agency/.  
 Prof. Saintsbury.  
 Sir Arthur Quiller-Couch.  
 (Lord Riddell.)  
 /Classical Scholars./

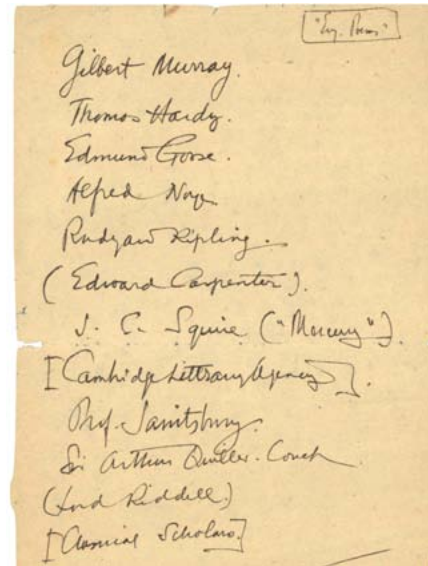


Fig. 3. Ms. datable to c. 1917 (BNP/E3, 64-99<sup>v</sup>). Detail.

Although there are no traces of correspondence between Pessoa and the men of letters in this list, the truth is that he would continue to write English poetry until the year of his death, as attested by the following lines that open an unpublished poem datable 20 October 1935:

When I knew I was dead,  
 I got up from my bed  
 And I wondered what happened to me.

(BNP / E3, 49A<sup>7</sup>-15)

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A month following the second Symposium on Fernando Pessoa at Brown University, in April 2015, Onésimo T. Almeida wrote:

Quando Pessoa/Search/Wyatt/Pessoa for(em) devidamente internacionalizado(s), sempre que se referir o bilinguismo literário e se mencionar Nabokov, Semprun, Cioran e Conrad,

<sup>10</sup> George Edward Bateman Saintsbury, whose names also appears in this list, is one of the critics that Pessoa seems to have intended to contact the most. His name is listed in 92W-69<sup>v</sup>, 144P-82<sup>r</sup>, 114<sup>1</sup>-116<sup>r</sup>, and 48G-9<sup>r</sup>. No correspondence is known between the two men. The latter two references were given by João Dionísio in his introduction to PESSOA (1993:11-12) and again by Angioni and Gomes in PESSOA (1999: 14-15).

haverá que fazê-lo(s) figurar nesse grupo. Não há paridade absoluta, mas as diferenças entre eles serão intrigantes e instrutivas.

(ALMEIDA, 2015: 33)

[When Pessoa/Search/Wyatt/Pessoa become internationally recognized as they should be, whenever the topic of literary bilingualism arises and Nabokov, Semprun, Cioran, and Conrad are mentioned they will have to be mentioned as well as part of that group. There is no absolute equality, but the differences between them will be fascinating and instructive]

Focusing on a body of poetry that continues to grow due to discoveries still being made in the Pessoa Archive, this Special Issue also celebrates the fifth year of *Pessoa Plural*.

The Issue is divided into three sections: (I) Articles: Pessoa's English poetry—an overview; Pessoa's fictitious English poets; on *The Mad Fiddler*; the classical world in Pessoa's English chapbooks; on the 35 *Sonnets*; Pessoa as Translator; the ever-widening presence of Pessoa in English-language writers; (II) Documents from Pessoa's Archive; (III) Reviews of editions of and about Pessoa.

The series opens with David K. Jackson's study of Pessoa's English poetry. He discusses some English influences pertaining to the poet's formative years. In the next chapter, with the political poetry as a focal point, Carlos Pittella examines published and unpublished writings between 1905 and 1907. Stephen Foley's brief account evaluates the figure of Thomas Wyatt and the possible connections with Pessoa's Frederick Wyatt. The third chapter is devoted to *The Mad Fiddler*. While Susan M. Brown traces connections in Pessoa's correspondence, Patrícia Oliveira Silva pays particular attention to the impact of romantic poets from the pantheist lineage of Shelley and Blake. In the chapter on Pessoa's classical chapbooks, J. D. Reed looks at *Antinous* from a tradition of poems on mythological dying-god figures mourned by their divine lovers. There follows an unprecedented study of Pessoa's *Inscriptions*. Kenneth Haynes shows not only how Pessoa participated in a widespread Victorian and Edwardian practice, but also reveals which poems Pessoa was particularly drawn to in *The Greek Anthology*. The chapter on the 35 *Sonnets* contains three contributions. While Maria Irene Ramalho concentrates on the role of the senses, Geoffrey Russom and Manuel Portela undertake a formal analysis. The former sheds important light on Pessoa's metrical patterns, enjambments, and grammatical constructions not used by Shakespeare; the latter analyses Pessoa's "Sonnet X" as a modernist parody of the Shakespearean sonnet. On the chapter on Pessoa as Translator, Jorge Wiese studies the meter and rhythm of Pessoa's translation of Espronceda's *El estudiante de Salamanca* [*The Student of Salamanca*]. George Monteiro closes the section of articles by offering accounts of how a number of significant English-language writers have reacted to the work of Pessoa.

The following section presents previous unpublished writings from Pessoa's Archive. Carlos Pittella and I revisit previously attributed material by Pessoa to Alexander Search and publish "The Poems of Frederick Wyatt," both poems and paratexts. David K. Jackson transcribes and compares the newly-found typescript of 47 pages of *The Mad Fiddler* belonging to Pessoa's niece, Manuela Nogueira, to two other typescripts in the Pessoa Archive. Nicolás Barbosa transcribes in full and for the first time Pessoa's partial translation of *The Student of Salamanca*.

The review section closes the Issue. Reviewing two different editions, one of Alexander Search's poetry and the other of English poems by Pessoa himself—Barbosa argues for a re-edition of Alexander Search's complete writings and Cary Stough calls for a complete edition of Pessoa's English poems. Jackson reviews the critical edition of *The Mad Fiddler* in the light of the new findings in Nogueira's private collection. David Mittelman assesses the first book-length publication focusing on the study of Pessoa as reader and writer of English, which appeared in 2015.

Fernando Pessoa's multiple work has had its effect on literature, including the way we look at literature. He established his poetic reputation only towards the end of his life (only in Portugal). Posterity was much kinder to him than life had been. Today he is one of the most celebrated poets of the past century. It was in Portuguese that Pessoa was an innovator, bringing to that language poetic rhythms absorbed in his beloved English tongue. Yet, as the essays in this Special Issue intend to show, his English poetry merits more attention than has been paid it to date.

Although Pessoa wrote more than 2,000 poems in all three languages combined (English, Portuguese, and French), he only published a small fraction during his short life. Today, eighty years after his death, with the preparation of the complete works still under way, some of his poetic output remains to be published. While the complete French poetry appeared in France in 2014 and the publication of the complete Portuguese poetry is forthcoming,<sup>11</sup> the editorial status of the English poetry has lagged behind. With hundreds of poems still to be deciphered and annotated, the posthumous publication of English poetry remains a vast *terra incognita* (see PIZARRO, 2012: 158; FERRARI and PITTELLA-LEITE, 2015: 228-229). It is my sincere hope that further studies bridging English, comparative literature, and linguistics will be carried out.

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<sup>11</sup> For Portuguese, see the critical edition directed by Ivo Castro (PESSOA, *Poemas de Fernando Pessoa*, volume I, tomes II-IV). The critical edition still has one tome of posthumous Portuguese poetry under way: poetry written until 1914 (tome I). The *Poesia 1902-1917*, edited by Manuela Parreira da Silva, Ana Maria Freitas, and Madalena Dine, and published in 2005 by Assírio & Alvim, does not include all the non-attributed, dated Portuguese poems written by Pessoa during 1902-1917. For the French poetry, see PESSOA (2014).



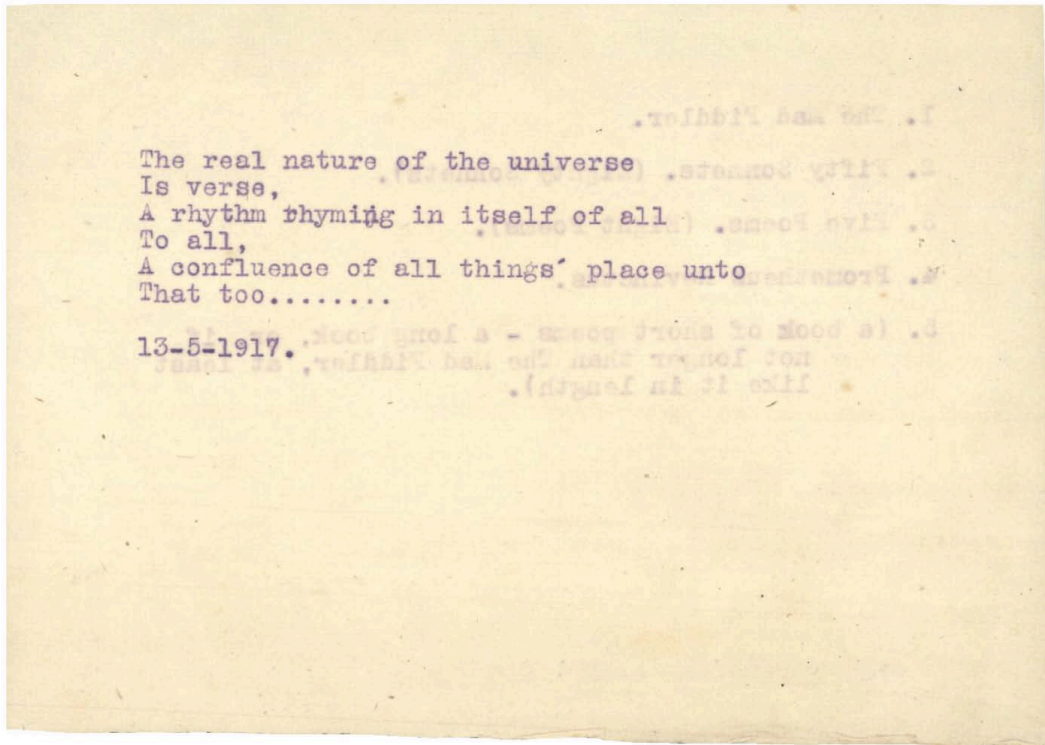


Fig. 4. Typscript dated 13 May 1917 (BNP/E3, 31-94v; in PESSOA [2014] 2015: 78).

The real nature of the universe  
 Is verse,  
 A rhythm rhyming in itself of all  
 To all,  
 A confluence of all things' place unto  
 That too.....

## Key to Symbols Used in Transcriptions

In the transcription of unpublished documents by Fernando Pessoa, we employ the following symbols:

□	blank space in line/phrase by author
[     ]	line of verse left blank or incomplete
*	conjectural reading by the editor
/     /	word/passage doubted by the author
†	illegible word
<>	enclosed words were crossed out
<>/ \	submission by overwriting (<phrase replaced>/replacement \)
[↑ ]	interlinear addition in line above
[↓ ]	interlinear addition in line below
[→ ]	addition in the same line on the right
[← ]	addition in the same line on the left
	new verse or new paragraph
[word]	word or part of word supplied by the editor

Words underlined by Pessoa are reproduced in italics. In the case of verse, marginal line numbers in italics and in bold refer to genetic notes to the poem.

## Key to abbreviations

BNP / E3	Biblioteca Nacional de Portugal / Espólio 3 [National Library of Portugal / Archive 3]
ed.	editor
ms.	manuscript
typ.	typescript

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## Acknowledgements

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For the realization of both Symposiums and the publication of this Special Issue I am deeply indebted to numerous people of different generations, backgrounds, and fields:

to Professors George Monteiro, Elena Buescu, and Jerónimo Pizarro for their professionalism and guidance during my post-doctoral years between 2013 and 2015,

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I would like to extend my warmest thanks to the following people who, in different ways and most kindly, have contributed on the Lisbon Symposium (Carmo Mota, Christian Kjelstrup, Stefan Helgesson, Antonio Cardiello, and José Barreto) and at the Brown Symposium (Onésimo T. Almeida, Nelson H. Vieira, Armanda Silva, Claudia J. Fischer, Forrest Gander, Cole Swensen, Gale Nelson, and Stuart Blazer).

Last but not least, I am grateful to all the participants, especially to those whose contribution appears in this Special Issue.



LUSO-AMERICANA  
PARA O DESENVOLVIMENTO



## Annex I. Program of Symposium at the Fernando Pessoa House



**Fernando Pessoa's English Poetry**  
A tribute to Georg Rudolf Lind  
Casa Fernando Pessoa / Organized by Patricio Ferrari\*

**3 July 2014**

Fernando Pessoa (1888-1935), one of the foremost poets of the twentieth-century, wrote English verse from May, 1901 until the last month of his life in November, 1935. Intended as a tribute to Georg Rudolf Lind, pioneer editor of Pessoa's English poetry, this one-day conference gathers the voices of scholars from different parts of the globe. This international event held at the Pessoa House is the first one entirely devoted to a poetic corpus still largely unexplored.

**PROGRAM**  
**15hs-17hs30**

**Patricio Ferrari.** On Pessoa's English Poetry Output: published, about to be published, still to be transcribed

**Richard Zenith.** Pessoa, Shelley and the Spirit of Prometheus

**Susan Margaret Brown.** The poetry of Alexander Search: searching for what?

**Manuel Portela.** "As to a child, I talked my heart asleep": a lexical, syntactic and prosodic analysis

Patricio Ferrari in conversation with **Christian Kjelstrup**

Coffee break

**18hs-20hs45**

**Stefan Helgesson.** Pessoa, Anon and Durban: Reconstructing a forgotten Context

**Carlos Pittella.** Kropotkine, Kitchener, Chamberlain – and the political Pessoa

**Mariana de Castro.** Romantic Modernists: Pessoa & Lord Byron

**Patricia McNeill.** Pessoa's *The Mad Fiddler*: sensationism in English

**João Dionísio.** Fernando Pessoa's English Poems and Poetry in English

**Book launch** – Fernando Pessoa, *No Matter What We Dream: Selected English Poems*, ed. by Patricio Ferrari and Jerónimo Pizarro, Lisbon: Tell-a-Story, 2014. **Presentation by Susan Margaret Brown.**

\*FCT Postdoctoral Research Fellow at the Universidade de Lisboa (Centre for Comparative Studies), Stockholms universitet (Department of English), and Brown University (Department of Portuguese and Brazilian Studies).

O evento decorrerá nas duas línguas.



Entrada livre no limite dos lugares disponíveis.  
Programa sujeito a alterações.

O acesso ao auditório por elevador é vedado após o início das sessões.

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## Annex II. Program of Symposium at Brown University (Conference)

## Inside the Mask: The English Poetry of Fernando Pessoa

How many masks wear we, and undermasks,  
Upon our countenance of soul, and when,  
If for self-sport the soul itself unmasks,  
Knows it the last mask off and the face plain?  
The true mask feels no inside to the mask  
But looks out of the mask by co-masked eyes.  
Whatever consciousness begins the task  
The task's accepted use to sleepness ties.  
The task's frightened by its mirrored faces,  
Like a child frightened by their seen grimaces,  
Our souls, that children are, being thought-losing,  
Poist otherness upon their forgot causing;  
And get a whole world on their forgot causing;



And, when a thought would unmask our soul's masking,  
Itself goes not unmasked to the unmasking.

*Fernando Pessoa*

**s y m p o s i u m**

17-18 April 2015

McCormack Family Theater/MacMillan Hall



Brown University

Saturday 18 April 2015

MacMillan Hall (167 Thayer St.), Room 115

- 9:00am Coffee
- 9:30am **Panel 2: Pessoa's Major English Fictitious Poets**  
K. David Jackson "Pessoa's Voluptuous Skepticism"  
Stephen Foley and Patricio Ferrari "Pessoa's Wyatt"
- 10:45am **Panel 3: Multilingual Translator**  
Jorge Wiese "Pessoa's English Rendering of Espronceda's *El Estudiante de Salamanca*"  
Claudia J. Fischer and Forrest Gander "Pessoa as Self-translator: *Naval Ode* and *Opiary*."
- 12:15pm Lunch
- 1:30pm **Panel 4: Two Chapbooks and an Unpublished Typescript**  
Susan M. Brown "Thoughts on *The Mad Fiddler*"  
Joseph Reed "Pessoa's *Antinous*"  
Kenneth Haynes "Pessoa and *The Greek Anthology*"
- 3:15pm **Panel 5: Shakespeare, Pessoa and the Art of the Sonnet**  
Geoffrey Russom "How Do We Apprehend Pessoa's Rhythmical Effects?"  
John Casey "A Bad Orator/An Unperfect Actor: Pessoa Reading Shakespeare"  
Peter K. Saval "A Reader of Shakespeare turns to Pessoa's *Sonnets*"
- Coffee Break
- 5:00pm **Closing Keynote Address**  
George Monteiro "And What Now, Fernando?"
- 6:00pm **Aurea Performance: *The Mad Fiddler***  
Consuelo Sherba, Katherine Winterstein, Emmanuel Feldman and Nigel Gore, featuring the music of Francaix, Purcell, Ravel and others

FUNDAÇÃO  
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Organized by Patricio Ferrari

On April 17<sup>th</sup>-18<sup>th</sup>, 2015, voices from five different departments at Brown University will join with local poets, musicians, actors and scholars in a two-day celebration of Fernando Pessoa, a major twentieth-century writer known primarily for his Portuguese works (*The Book of Disquiet* and the heteronymic poetry).

Two things make this event unique. In October of 1977 Brown hosted the first international symposium on Pessoa. At that time Edwin Honig pointed out that much remained to be said about the poet's bilingualism, referring to his English output. No one more than George Monteiro has committed himself to exploring this largely ignored aspect of Pessoa, and his *Fernando Pessoa and Nineteenth-Century Anglo-American Literature* (2000) breaks new ground in its discussion of the vast implications of Pessoa's role as a voracious reader/writer of English.

This conference, conceived and organized in that same pioneering spirit and coming full-circle almost forty years later, will focus on a body of poetry that continues to grow due to discoveries still being made in the Pessoa Archive. Open to faculty, students, writers and lovers of poetry.

Friday 17 April 2015

McCormack Family Theater (70 Brown St.)

- 4:00pm **Opening Remarks**  
**Opening Keynote Address**  
Maria Irene Ramalho de Sousa Santos  
"Seeing Nothing – Being Nothing – Being a Poet."  
Emily Dickinson "Reads" Fernando Pessoa"
- 5:00pm **Panel 1: Poets Reading a Selection of Pessoa's English Poetry**  
Rosmarie Waldrop, Cole Swensen, Gale Nelson and Stuart Blazer
- 6:30pm **Reception**  
Location: Dept. of Literary Arts  
(68 ½ Brown St.)

Sponsored by the Department of  Portuguese  
Brazilian Studies

with the participation of Literary Arts | English | Comparative Literature | Music

*Charles Robert Anon*

*Alexander Search.*

*William Alexander Search.*

How many masks wear we, and undermasks,

*Chas. James Search*

*Frederick Wyatt*  
*Frederick Wyatt*  
*Frederick Wyatt*

*Thomas Gore*

Design by Kate Beall

## Annex III. Program of Symposium at Brown University (Concert)

**AUREA** The Alchemy of Music & Words  
Consuelo Sherba  
Artistic Director

**The Mad Fiddler**  
*Fernando Pessoa*

Chamber music of Purcell, Dowland, Ravel, Villa Lobos and Milhaud,  
with poems from *The Mad Fiddler* and *Sonnets* by Pessoa.

Nigel Gore spoken word  
Chris Turner harmonica - spoken word  
Katherine Winterstein violin  
Consuelo Sherba viola  
Emmanuel Feldman cello

**AureaEnsemble.org**  
Aurea is a 501 (C) 3 Non Profit Corporation. This program is funded through the support of The Carter Family, Tacchini Family Foundation, Geoffrey Gibbs, and Friends of Aurea.

Sponsored by the Department of Portuguese and Brazilian Studies, Brown University

**Inside the Mask: The English Poetry of Fernando Pessoa**  
SYMPOSIUM - BROWN UNIVERSITY

**Aurea** closes out this two-day celebration of Portuguese poet, Fernando Pessoa. A symposium with voices from five different departments at Brown University, it brings together local poets, musicians, actors and scholars. Open to all faculty, students, writers and lovers of poetry.

**Saturday, April 18th**  
6:00PM  
MacMillan Hall room 115  
167 Thayer Street, Providence  
Free and Open to the Public

## PROGRAM

## Readings

## Music

	Sonata for violin and cello, I. Allegro <i>Maurice Ravel 1875 - 1937</i>
Mad Fiddler	Harmonica Improvisation <i>Chris Turner</i>
Sonnet VIII How many masks wear we?	String trio no.2 in A minor <i>Henry Purcell 1659 - 1695</i>
The Island, <i>Mad Fiddler</i>	String Trio no.1 in G minor <i>Henry Purcell</i>
Sonnet XI Like to a ship	Duo for violin and viola, I. Allegro <i>Heitor Villa-Lobos 1887 - 1959</i>
Elf dance, <i>Mad Fiddler</i>	Sonatina for violin and viola, III. Fugue <i>Darius Milhaud 1892 - 1974</i>
Sonnet XIV We are born at Nightfall	Burst forth my tears Songs in Three Parts, <i>John Dowland 1563 - 1626</i>
Her fingers toyed, <i>Mad Fiddler</i>	Whoever thinks or hopes of love Songs in Three Parts, <i>John Dowland</i>
Sonnet XV Like a Bad suitor	All ye whom love or fortune Songs in Three Parts, <i>John Dowland</i>
Sonnet XVII My love and not I is the egoist	Rest a while you cruel cares Songs in Three Parts, <i>John Dowland</i>
The Poem, <i>Mad Fiddler</i>	Harmonica Improvisation
Sonnet XX When in the widening circle of rebirth	Duo for violin and viola, II. slow <i>Heitor Villa-Lobos</i>
The Hours, <i>Mad Fiddler</i>	Harmonica Improvisation
Sonnet XXXV Good. I have done	Sonatina for violin and viola, II. Lent <i>Darius Milhaud</i>